

Vol. VI, No. 4

OCTOBER, 1964

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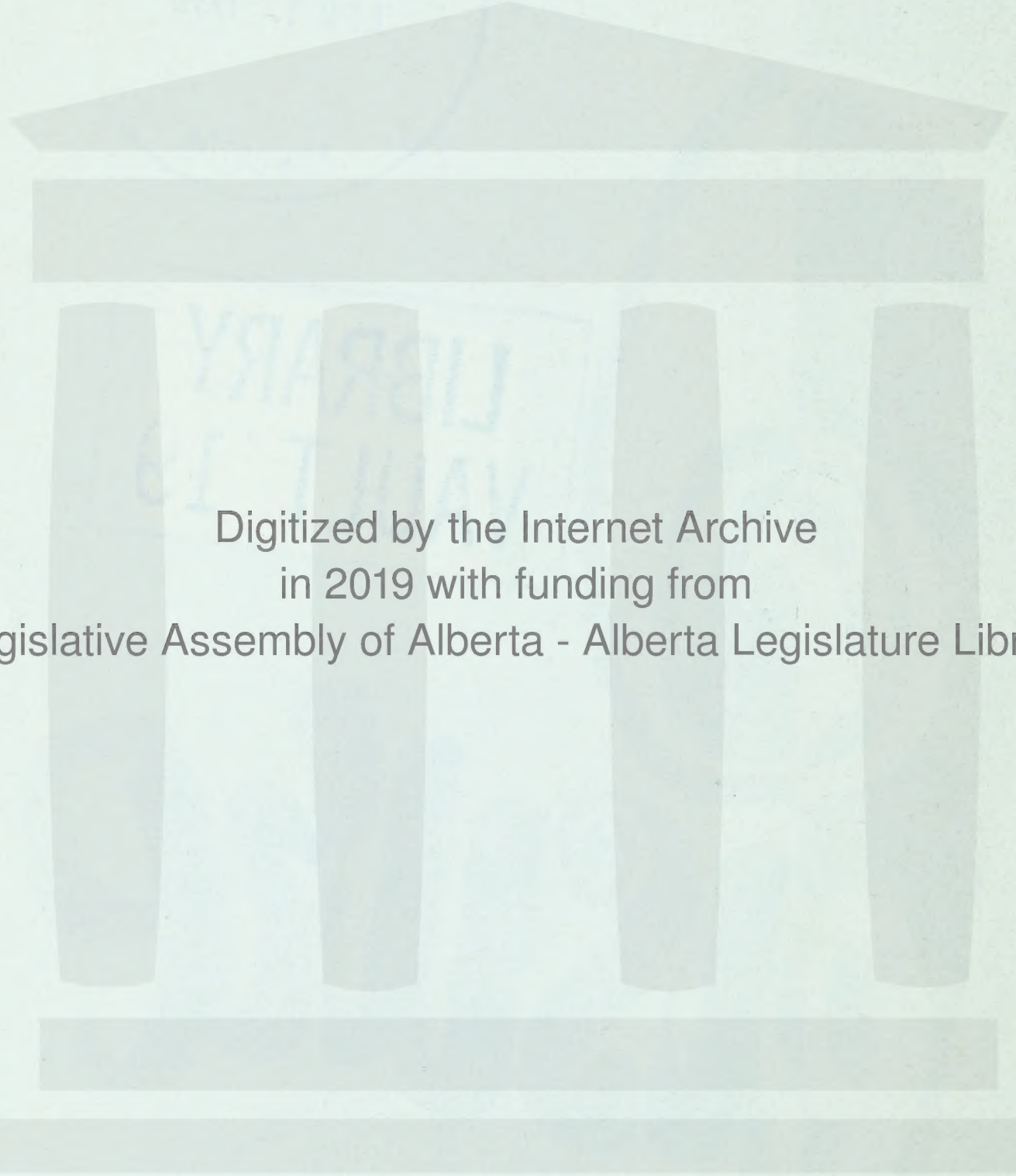
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Recreation



RECREATION AND CULTURAL DEVELOPMENT MAGAZINE



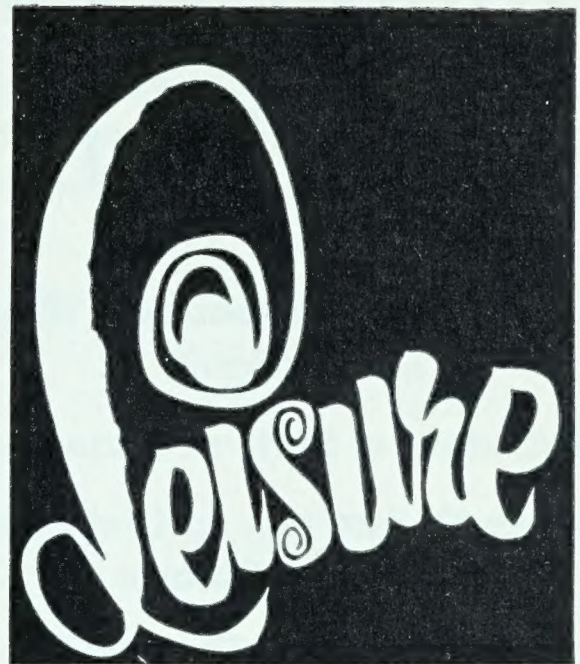
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Let Me Not Forget

Oh let me not forget, beginning now
A year that seems to promise little
good,

How even the darkest years contained
somehow

More lovely days than I believed they
could.

For so I am assured I shall not miss
Some bright transcendent happiness
in this.

Jane Merchant

Published six times a year by the Alberta Govern-
ment Publicity Bureau for the Recreation and Cultural
Development Branch of the Department of the Pro-
vincial Secretary. Government of Alberta. Room
424, Legislative Building, Edmonton, Alberta.
Authorized as Second Class Mail by Post Office
Department, Ottawa, and for payment of postage in
cash.

Canada's Centennial:— Opportunity for Maturity

**Address by the Honourable Maurice
Lamontagne**

**Secretary of State of Canada
to the Fourth Seminar on Civic Design
Stratford, Ontario
Sunday, July 12, 1964**

In 1817 the English poet John Keats, at the age of 21, published his first volume of poems. Among them was an untitled Sonnet which begins . . .

*"To one who has long been in city pent,
'Tis very sweet to look into the fair
And open face of heaven—to breathe a
prayer
Full in the smile of the blue firmament."*

I think this literary allusion is an appropriate way for me to begin my remarks tonight. For I personally am full of smile for the opportunity you've given me of leaving the city of Ottawa, which is politically pent for me, anyway, to come to look upon the open, heavenly face of Stratford with its Avon swans, its Ontario street and its literary theatre. And I think Keats' references to the "city pent" and his desire to escape from it go well with the event which has brought us together this evening in this lovely city, the Fourth Stratford Seminar on Civic Design. Among other things my quote indicates the need for civic design is not at all

new as Keats obviously was feeling the urban pinch years ago.

The subject that convokes us—civic design—is one of the basic issues of our time, for it concerns the quality of our daily lives. Its seriousness, however, may not be understood by everyone. In fact, many people may question the need for any design, just like an old woman of Montreal who once asked the English architect Sir Basil Spence why he put what she called "that antenna" on the top of Coventry Cathedral. "Madam", replied Sir Basil, "'that antenna' is there to receive messages from heaven."

I bring you no messages from heaven, only messages from the mortal but well-meaning souls of the Government. For I can assure you that the Government is most concerned about civic design and the need for it. In fact, the Federal Government will try to do all it can to assist your cause and encourage good civic design—through the CMHC, through the Design Council, through organizations like the National Capital Commission, and through other means, including the projects celebrating the Centennial of our Confederation.

This evening I propose to give you my views on Centennial projects and suggest a general approach towards

them that could be considered by engineers, architects, town planners, government officials and other involved persons. Obviously I don't arrogate the only right approach to this subject, but I hope my thoughts may stimulate you.

Before proposing my views, however, I think it might help if I outlined present Centennial organization and plans, and sketched in some of the wider purposes of this celebration as I see them.

To begin with, in the Centennial set-up, there are the municipal centennial committees. Many have been formed already—like the excellent one in Stratford—and we hope that soon all Canadian municipalities will have such committees.

All provinces have established centennial agencies and have named a Minister to be responsible for the provincial centennial celebrations.

Federally, as you doubtless know, the Centennial Commission is the central agency whose lot is to originate, develop and implement projects as approved by the Government. It will also look after the federal grants, made in collaboration with the provinces, for local centennial projects. The Commission we might call the Father Figure to all Centennial efforts.

The National Committee on the Centennial, comprised of federal and provincial Ministers (plus their advisers, of course), is responsible for liaison between federal and provincial governments. You might call it a federal-provincial committee on the Centennial—a most pacific and

productive example of co-operative federalism, by the way.

Next is the National Conference on the Centennial, an advisory liaison agency of 60 members named by the provincial and federal governments to represent different segments of the Canadian populace. Here is the central grass-roots centennial organization.

Finally, representing the admirable stuff of Canadian private enterprise, so necessary to the success of our Centennial celebrations, is the Canadian Centenary Council, a voluntary body of private organizations and citizens. It co-ordinates centennial activities in the private domain.

Right now, after this roll call, you might think there are too many Centennial organizations. I've certainly heard this complaint before. But I think that the variety of organizations reflects our federal, thinly peopled country, with its public and private sectors; and I'm sure that as these organizations emerge, programmes in hand, we'll see that each of them does have fulfilling purpose. We in Ottawa will certainly try to make sure there is no overlapping or duplication of effort.

But what of the programmes these bodies have been established to devise and administer? Well, in the public domain, the federal government has initiated four major programmes.

First, the Centennial Grants programme provides for federal grants of \$1 per person to each province or roughly \$20 million for the whole

country. Out of this fund, we will pay up to one third the cost of local or regional projects, as planned by provincial, regional and municipal authorities. Most of the grants projects will have been selected by early 1965.

Then there is the Confederation Memorial Programme providing federal grants not exceeding \$2.5 million to each province, to help finance the raising of a commemorative building in every provincial capital. Most of the provinces have selected their project now, and five of them—P.E.I., Newfoundland, Quebec, Manitoba and probably Saskatchewan—will build capital centres for the performing arts, to complete a Canadian cultural centre network.

In Ottawa, the Federal Government is building a National Centre for the Performing Arts, a new National Library Building, and a new National Museum complex, the total costing some \$35 million.

And lastly, in the "hopper"—a term used here in Ontario, I believe—we are developing plans for a Confederation Train and Confederation caravans, for cross-country travels of Canadian high school students, for a travelling festival for the performing arts with both national and international participation, and for production of special films and other artistic projects. We will devote \$20 million to these activities.

Thus the federal budget for Centennial celebrations amounts to \$100 million, or, perhaps more conveniently, \$1 million for each year of our Confederation.

And other projects? I believe that for their part and plans, the provincial and municipal governments will spend at least as much as the federal government. And private industry and enterprise, in turn, are expected to produce their own projects and attendant budgets.

So we can safely, if breathlessly, conclude there is lots of money to be spent by governments and private groups in Canada to give ourselves a proper birthday. Now I urgently hope, as I'm sure you do, that this money will not be spent on passing fancies nor on local improvements, like sidewalks or jails, which would be built in the due time of ordinary social life. I urge that to celebrate Canada's extraordinary vigour upon reaching the silvered age of 100, we should bring forth extraordinary projects important to our cultural life—commemorative buildings raised up and nature recreated—to enhance our spiritual well-being, not just for 1967 but for years to come. Why?

Like the words of Gauguin's famous and moving Tahitian painting which I often saw in the Boston Museum of Fine Arts during my university days, Canadians may well ask, "D'ou venons-nous? Que sommes-nous? Ou allons-nous?"

D'ou venons-nous? Where have we come from? Canada is a land settled by the French, fought for by the English, and plenished by immigrants of all nations, a country of international traditions and sensible community.

Our forefathers explored this land, and laboured in it, leaguering their

talents with and against its natural riches to conquer the land, till it and tame it, to produce a bountiful society which could satisfy man's first demands—his creature comforts. Industry and science, our fathers used, to extend ourselves still further, to combat disease, quell poverty and to try to provide us all with the material comforts which dignify mankind.

But these Canadians of former times were called to attend also to the civilizing political structures of society. They struggled first, in groups, towards self-government; and then to found that form of government which would accommodate their economic and social needs and accord them, too, the unique citizenship of Canada.

Releasing themselves from British rule in 1867, the French and English of Ontario, and Quebec and the Maritimes, grouped into Confederation to bring forth a new country, Canada; and thus, in the harmonious relationship of English and French and later of other ethnic groups, to provide for the foundation of a new and remarkable people.

Que sommes-nous? What are we? Today, Canada is one of the favoured nations of the world, economically, socially and politically. Yes, we have our problems but they are neither permanent nor insoluble.

Canadians share political difficulties, as many provincial governments look for more responsibility and French Canadians look for more sympathetic recognition of their role. But I believe these are only temporary difficulties that can and will be resolved by moderate men of good will and good reason.

Economically and socially Canadians today enjoy one of the highest standards of living in the world. Unhappily, there are still pockets of poverty in this country, but we are working hard to wipe them out. And unhappily, there is still too great inequality in the distribution of health and wealth, but our governments are moving to correct this situation.

Où allons-nous? Where are we going? In the not too distant future, because of enlightened social policies, because of modern economics and because of science and automation and cybernation, we all will feel the soothing folds of the affluent society, with our creature comforts cared for, and our leisure time greatly expanded.

When we come to that point, and I think we are fast approaching it in this country, we will stand in a new Canada with new problems, challenged by affluence to bring forth the New Society of Man.

What of this New Society? What will its nature be? In the New Society we must be less preoccupied with the quantity of life and be more concerned with its quality. The Old Society will have provided for man's partial happiness through social and economic well-being. The New Society must provide for man's full happiness by utilizing the opportunities created by the affluent society and the hard won political liberty of men, to establish conditions in which all men—all Canadians—will have equal opportunity for the creation and enjoyment of quality culture.

For I do not believe that man finds happiness only in his enjoyment of

creature comforts. I believe he finds complete happiness in the highest creative exercise and enjoyment of his mind and body—in other words “culture”—by which man may become more aware of himself and his fellows, and of his peculiar human faculties for thought and self-knowledge and communication. Thus—through the creation and appreciation of quality culture—do we approach union with perfection and beauty and achieve full happiness.

For me, culture is a broad term covering the pursuit and enjoyment by the general people of all sides of our humanity—our thoughts and our arts, our buildings and our sports, all that which is fashioned by man. “And through this knowledge”, as wrote the English writer Matthew Arnold, “to turn a stream of fresh and free thought upon our stock, notions and habits”. My definition of culture, then, is neither egghead nor ethereal. It embraces the pursuit of Shakespeare and boating on the Avon, and it includes roads, the faces of our cities and towns, architecture, civic design—even “pop” art—all that is fashioned by man.

But I think it obvious that the cultural preoccupation of men should not be with cultural quantity but with cultural quality. And I believe too that our cultural level in Canada is now too low, as the sad state of our cities testifies.

I know I have just entered upon the treacherous philosophical ground of high and low, of good and bad. But I'll keep going, anyway. For I think there is such a thing as “good” or “quality” culture—and that this is

what we should be striving for. I think it can be recognized. I would like to refer here to a story, a true one, told by an architect present with us tonight, Mr. Dimakopoulis of Montreal, and I hope he will approve my retelling it. Once, in Greece, Mr. Dimakopoulis watched a fisherman, who was about to paint his boat, test various colours on the rocks before making his choice. When the fisherman finally did choose a colour, Mr. Dimakopoulis approached him and asked why he had chosen that particular colour. The fisherman, looking puzzled, replied quite simply “Because it is the good colour”. Well it is the good culture which we're after—good paintings, good roads, good books, good films, good hockey, good civic design, and even good politics.

Many say that only the few—the so-called intellectual elite—can ever appreciate the good, the quality culture. I don't agree.

So long as the masses of men have had to struggle against the barriers of physical want, so long they could not devote themselves to making, understanding and enjoying these ultimate cultural pleasures. But in the New Society the barriers will fall away, and all Canadians of the future should have that chance to devote themselves to the creation and appreciation of culture, or to put it another way, the creative uses of leisure.

Our own Canadian history shows that the flowering of culture will not come about by itself. That is why I am convinced that in the battle against cultural mediocrity and the search for cultural excellence—in all

phases of our national life—Government must participate in protecting our culture from impoverishment and stimulating it to improvement. But while Government must play a greater and more systematic role in this field, other private and public people and organizations must play theirs.

Challenged in the past, we have struggled to clothe and feed ourselves—and we have succeeded. Challenged in the past, we have struggled to create a new country, Canada—and we have succeeded. Challenged in the past, we are still struggling to forge a new Canadian identity, and to provide affluence for all—and we will succeed. Challenged now, we must struggle to create the new Society of Man, wherein our deeds must measure our dignity, our programmes must measure our purposes, and our creations must measure our customs—and we must succeed.

We Canadians must create a vast choice of leisure opportunities, and we must provide the mental and physical environment in which the human spirit can grow to grasp the pleasures of leisure in the New Society.

To create the mental environment we must educate all our children so that they can appreciate and advance the cultural wonders of this New Society. And to create the physical environment we must beautify our surroundings, especially our cities and towns.

The late President Kennedy, who was troubled by this problem, hired a special consultant on the Arts, Mr. August Heckscher, to write for him a

report on "The Arts and the National Government" which discussed the need to beautify our environment. In that report, Mr. Heckscher wrote: "The Renaissance state has been referred to as 'a work of art'. Today the whole environment, the landscape and the cityscape, should be looked on as potentially a work of art—perhaps man's largest and most noble work. The power to destroy provided by modern organization and machinery is also, if it is wisely used, an unprecedented power to create."

Today there is no doubt that we are not physically ready to welcome the New Society of Man. In our push for creature comforts, most of our cities and towns have been ill or unplanned, have become untidy and overcrowded, have been befouled by commercial vandals bent on a quick dollar, have been taken away from man and given over to the motor car. Thus, the Canadian urban dweller lives under the dictatorship of machines and a jumbled heap of murky buildings. Here indeed, is the New Brutalism of the industrialized society. Here, indeed, is the kingdom of the blind and senseless.

Yet most Canadians live in these urban areas and more are migrating there every day. I understand that in the next 35 years, when the Canadian population doubles, 80% of our people will live in urban areas, over 19 million of them in nine cities alone. So something has to be done—and quickly.

Our cities and towns need airing, face-lifting and replanning to eliminate what is transitory and gross and to conserve and construct what is

historical and good. Attention must be given to sculptured space, to function and detail—to bring nature back to the city and therefore to bring man back to nature.

Some of you have already recognized this fact, have seen the distress of our urban areas, and have given your thoughts and energies to the alleviation of the problem. There are many examples. In fact, this seminar is evidence of your concern. But this is not enough. I urge you to do more, much more.

And I reiterate: we in the Federal Government will help in any way we can—as with Centennial projects. We know that imagination and innovation are not synonymous with waste and extravagance; we appreciate, I think, the “good” design, and will encourage it whenever we have the chance. But we can only urge and encourage and participate. You and your associates are the people, the experts, charged with solving this problem of civic design, in our towns and cities in Ontario and across the country. In the end, Canadians must count on you.

In Canada, as we prepare for 1967, I think you have a rare opportunity to provide the basis and initiative for the changing of our physical environment, for the rebirth and renewal of our urban areas as dignified habitations for man. Towards the celebrations of 1967 Canadians, both public and private, will be spending millions of dollars on Centennial projects to be constructed mostly in our towns and cities. Each one of those projects—its purpose well assessed, its social effects considered—could serve as a

major stimulus to better design, re-planning and renewal of our cities and towns. In turn this could stimulate the imagination of our citizens and encourage them to demand more civic design. As Le Corbusier wrote years ago: “. . . by forms, shapes, (the architect) affects our senses to an acute degree and provokes plastic emotions. It is then that we experience the sense of beauty.” Just look at the effects of the Memorial Theatre on Stratford and its citizens. Imagine this kind of effect multiplied a thousand times across the country.

I urge you planners, architects, engineers, officials to stretch your imaginations, to see not just the enormity of the disease of urban blight, but also the splendid opportunity of the Centennial cure. This national effort in civic design could be as magnificent an achievement as the construction of our railways in the nineteenth century.

What a rare opportunity is this for you gentlemen and your fellows across Canada to come together and plan together—not just mementos for a birthday, but projects for posterity. What a rare opportunity for you, when the nation is examining itself as never before, to produce the best you can, the best, therefore, that is in all of us, to establish new standards of civic design in Canada. Then generations of Canadians of the future may turn a salute to our birthday of 1967 as an event not of swift rejoicing and the end of an era, but as an occasion of lasting influence and a beginning—when Canadians lifted up their vision and looked forward to the New Society of Man.



Steel scraps become works of art as sculptors wield cutting torch and welding machine.

Steel is the Stuff For Today's Artists

by R. McRory

**Art and Industry Combine
to Show Originality**

THE HARSH glare of a welding torch is lighting the way to new attention and acclaim for two Calgary

Page Nine

artists, thanks to a man who believes that steel is not only a structural material, but also an excellent medium for sculpture.

In the fall of 1963, the clay modelling class at the Calgary Allied Arts Centre brought together three people who were to co-operate in what is believed to be a unique venture in Alberta arts. They were Sculptors Katie Von Der Ohe and Roy Leadbeater, and D. W. Garrick, General Manager for Alberta, Dominion Bridge Company.

Miss Von Der Ohe, the class instructor, was a native of Peers, Alberta, and a graduate of the Southern Alberta School of Art. She has also studied in Montreal and New York, was awarded a Canada Council Grant in 1962, and has had her work shown in major exhibitions across Canada. Working in wood and clay, she has completed a number of commissions, including works in Grace Presbyterian Church and St. Michael the Archangel Church, both in Calgary.

The workshop was frequently attended by Roy Leadbeater, a former instructor, presently employed as a boiler and machinery inspector by an insurance group. Born in England, where his father was a painter, he grew up in an environment of art, but temporarily deserted his artistic background to become a marine engineer shortly after the war. Before coming to Canada in 1952, he studied art at Birmingham College. His art was limited to drawing until 1958, when he attended the Arts Centre to learn how to make ceramic tiles to complete

a staircase decoration he had designed. There, he became interested in sculpture and started working in wood and clay. Like Miss Von Der Ohe, his work was shown at the Open Air Exhibition of Art at the National Gallery in Ottawa in 1962.



Roy Leadbeater with his partially complete symbolic figure of Christ on the cross, to be exhibited at two-man show in Toronto.



"Maternity Ramble"—Katie Von Der Ohe's first major steel sculpture, also in Toronto Exhibition.

Impressed with the talent and training of the two artists, Mr. Garrick approached them with an idea. He had joined the clay modelling class with the purpose of learning more about sculpture, in the hopes of promoting the use of steel as an artistic medium. He asked the sculptors if

they had ever considered working in metal.

"I would certainly like to," Katie replied, "but the materials cost so much."

"Not only that, but you have to have the equipment and be able to use it," Roy added.

"I think I can solve that problem for you," Mr. Garrick said, and went on to offer the artists the facilities of his plant. "You can use scrap steel that's going to waste anyway, and I can see that you learn to use the equipment you'll need."

Delighted with the offer, the sculptors began work in not only a new medium, but with entirely different equipment in a completely foreign atmosphere. Two nights a week, they visited the Dominion Bridge Maintenance Shop where, wearing their oldest clothes, heavy leather gauntlets and tight-fitting goggles, they took lessons in the use of arc welders, electric arc burning torches and oxy-acetylene welding torches. Mr. Garrick worked with them until pressure of business forced him to reluctantly abandon his part in the project, and Katie and Roy were left on their own.

Once familiar with the equipment, the artists settled down to serious creative work. Sometimes starting with a sketch, sometimes with only a vague idea, they selected various pieces of steel from the scrap heap; pipes of all diameters, angle irons, discs and flat pieces. These were cut to the required size and shape with

torches, and welded together to form the desired figures. At times, the addition of a piece to a partially completed work brought forth new ideas and the whole concept of the original sculpture was revised.

The finishing of the metal provided further possibilities. Additional welding gave the surface of the steel a rough, textured finish. Burnishing with a grinder highlighted the raised areas, leaving the recessed areas rough and dark in contrast. Finished



Katie Von Der Ohe works on her latest creation in steel in the Maintenance Shop at Dominion Bridge Company, Calgary.

pieces were coated with plastic to prevent rusting.

From this year of experimentation, trial and error have come a number of works now on exhibition. In Toronto, a two-man show is being held at the Helene Arthur Galleries. Each artist is showing ten pieces, in wood, clay, cement, and steel. Katie Von Der Ohe's works include her first finished sculpture in metal, "Maternity Ramble", and a recently completed figure of a mother and child. Roy Leadbeater's major steel sculpture for the show is a symbolic figure of Christ on the cross, a continuation of an earlier piece on the same theme, now being shown in the Exhibit of Contemporary Sacred Sculpture, at St. Dunstan's University in Charlottetown, Prince Edward Island. In addition, he has been commissioned to create a massive sculpture which will decorate the grounds of a new office building, presently under construction in Calgary. Again, he has received the assistance of Dominion Bridge, which is designing the frame and base for the work, now partially completed.

In future, both artists hope to increase the scope of their work in metal. Katie would like to work in stainless steel, and bronze. Roy is enthusiastic about a new type of steel, formulated to rust for two or three years, then stop, leaving a warm textured surface on the metal.



Leadership trainees learn crafts as well as how to teach them.

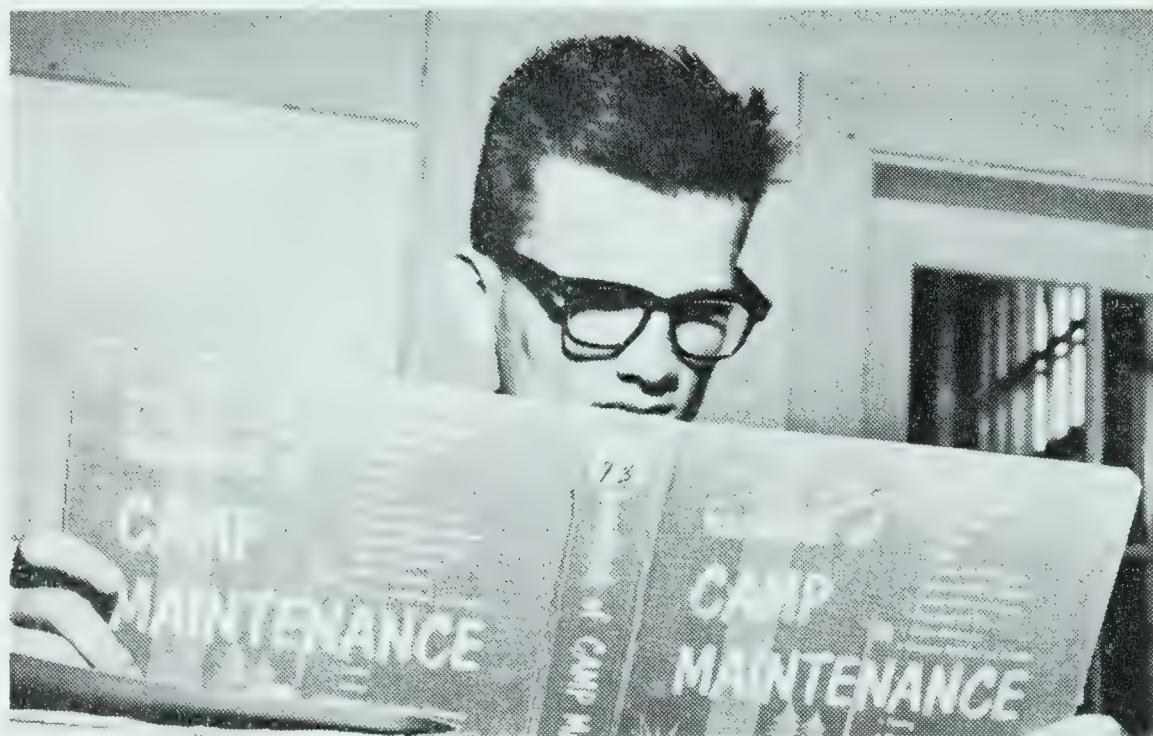
Tomorrow's Leaders Trained Today

by K. Sillak

Annual Leadership Course Provides Fine Training

FOR a farm boy, a 7 a.m. breakfast, followed by a good stiff workout is no novelty. But when that is again followed by class after class of intensive instruction, ending only at 9 p.m., when there is additional reading to do for next day's sessions, the days could become a grind.

Not for lanky, 18 year old Dennis Simpson of Pincher Creek. Along with 114 other dedicated enthusiasts of



Dennis Simpson found more book work than he anticipated, but admits it helped to broaden his knowledge of recreation.

recreation, he attended the Recreation Leadership School in Camrose in July this year. Held annually, the school is sponsored by the Alberta Department of the Provincial Secretary's Recreation and Cultural Development Branch. First and second year students are hand-picked and contribute materially in recreation leadership to their home communities following the four-week course.

Even when he's dripping and panting after a more strenuous swimming lesson or alternating as victim and rescuer in the first aid class, there's stimulating satisfaction in Dennis' mind that he's finally "getting an idea what recreation is all about".

He is and in fine detail.

Highly qualified recreation leaders from university, high school and community fields make up the teaching staff for the intensive training schedule. About half of the instructors have taught previously at the school, while the remainder are new. This provides a combination of teaching

continuity and of new ideas aimed at producing the best possible results.

"There's more book learning than I expected", admits Dennis, a typical first year student who has his sights set on a university education in recreation 'if everything works out'. Dennis will more than likely join the 80 per cent of the students who stay with recreation leadership on a voluntary or paid basis after attending the school. More than 1,800 students have been given the opportunity to develop their leadership skills since the school was established in 1938.

And what has a recreation leadership school got to offer a housewife?

"Plenty!", says Mrs. June Cooper, mother of two children and a second year student.

June has already put to good use knowledge gained in her first year, teaching simple crafts to Brownies and Cubs and instructing a ladies' keep-fit class. She has also been helping her husband, Dennis, who is a part

time recreation director at Holden. Mr. Cooper is currently in his third year of an in-service recreation director's course and is a former student of the leadership school.

Like Dennis Simpson, June felt her first year opened her eyes to how much one really can learn about recreation. After working for a year she finds herself taking an interest in aspects of recreation she hadn't previously considered. Her newly-gained knowledge this year has prompted her to start a class of preschoolers in a rhythm band and work up to choral and the simpler forms of drama.

Bearing out the statements of June and Dennis that the school broadens their knowledge of recreation is the course schedule. Subjects range from Social Recreation and Analysis of Exercise, Swimming and Basketball, to Crafts, Music and Drama.

"Our extra-curricular activities were even tied in to our training", remarked June, who worked with her second year classmates in planning

Friday social evenings and special events. "And the instructors worked extra hours too", added Dennis. Staff members took on the added responsibilities of counsellors, each taking a group of about eight.

Like all the students attending the school, June and Dennis had to be nominated by their local recreation authority or a responsible organization in the community. They had to be physically fit and prepared to provide leadership service to their community. Grade XI standing or expected satisfactory completion of that grade by June of the year they enroll is another requirement of the students.

"It's not like school at home", stated Dennis. "The enthusiasm here is much higher, probably because we came here because of our interest in recreation".

But Dennis is only partly right. The type of students attending the school also has a bearing on the enthusiasm that is so evident. Before applications are sent in the local sponsor is required to screen candidates to be



Discussing plans for a social event with her roommate, June Cooper's homework included planning Friday evening socials and special events.

sure they are worthy representatives of the community. A further selection is made by the Recreation and Cultural Development Branch staff, who pick the best qualified applicants to fill an annual quota of from 100 to 120.

Sponsors may also assist students in selecting optional subjects that will be valuable to the community and must assure them of an opportunity to use their skills in leading local programs. Additional support may be given by sponsors through payment of the \$40 registration fee (\$90

for out-of-province residents), which covers room, board and tuition.

"I don't think I could find a better or more rewarding way to spend a month", is June's considered opinion. "The school could be very cut and dried, but it isn't, because of the interest taken in it by everyone concerned."

For detailed information on the Leadership Course, enquire of the Recreation and Cultural Activities Branch of the Department of the Provincial Secretary.

IT'S NEVER A MISTAKE

To tell a man how clever or smart or interesting he is.

To say "I don't know," if you really don't.

To ask the advice of an expert.

To inquire about grandchildren.

To take the time and trouble to put another person at ease.

To listen politely to a child.

To pay an older woman a compliment.

To praise your husband or wife for the qualities you most want him or her to have.

To let the host as well as the hostess know you had a fine time.

To say "I'm sorry," even when the other person is in the wrong.

To tell a man you value his opinion.

To tell a parent a compliment about his child.

To guess a woman's age as five years under what it could possibly be.

Books in Review

The efforts of Hagar Shipley to avoid being sent to the old ladies' home, and her indiscriminate mixing of the past and present in an aging mind, is the central theme of **The Stone Angel**, by Margaret Laurence.

The capable pen of the author of "The Tomorrow Tamer" and of "New Wind in a Dry Land," sharply defines the character of the old lady who uses a sharp tongue and a cunning mind to keep from leaving the home she has known for years. Her mind swings easily from the days of her girlhood, and as a young bride, the discomfort of today when her body, weary of its 90 years, fails to do her bidding.

The story is a touching one, and one that will be real and current to many, as they attempt to cope with the problem of finding the niche for the oldsters in today's society . . . and of the oldsters trying to find their own niche while clutching the dignity of independence to themselves.

The Stone Angel, by Margaret Laurence. Published by **McClelland and Stewart**. \$5.95.

Outdoorsman and recognized authority on America's wildlife, Rutherford G. Montgomery delightfully shares some of his voluminous knowledge of this continent's animals in his most recent volume, **The Living Wilderness**.

The material of the book is painstakingly accurate, and most complete. But it is a long way from a tome that might be used only for reference. Mr. Montgomery has given shape and identify to our country's wildlife in a manner that is entertaining, even witty, and thoroughly engrossing.

For the reader's convenience, he has divided his story into sections, each section devoted to a group of animals, or reptiles, or other classification that are related by virtue of habitat or custom. This gives a relationship one to the other that tends to draw the reader into vivid appreciation of

the life and death struggle constantly being waged between residents of the wilderness.

Fine photographs, and excellent drawings are of major assistance to the reader in helping identify one variety of a kind from another. All in all, **The Living Wilderness** is the type of a book that will make a bird watcher turn to more exciting fare, and become an animal watcher even in areas of the most concentrated population. Mr. Montgomery says it is possible, feasible and enjoyable.

The Living Wilderness, by Rutherford G. Montgomery, published by **Dodd, Mead and Company (Canada) Limited**. \$10.50.

The magic use of words that so ably set the atmosphere for the Incredible Journey is continued by Sheila Burnford in **The Fields at Noon**, a collection of essays and stories, some new, and some that have appeared elsewhere.

Mrs. Burnford tells of her hobbies that include archeology and searching for mushrooms; of her old dog and of a fierce independent old cat that frequented her garage. She tells of her talents, some good and some bad, as a mimic of the call of wild birds; and of the irresistible urge early each year to escape to her cabin deep in the northern woods and there watch the approach of break-up and the exciting arrival of spring.

The **Fields of Noon** is a gentle book, and one that can perhaps best be taken in doses to suit the reader. Proper dosage can be recognized by sense of satisfaction and of having shared a moment in life with a very good friend.

The **Fields of Noon** is witty, sensitive, and thoroughly enjoyable. Excellent illustrations by Cecile Curtis.

By **Sheila Burnford**. Published by **McClelland and Stewart**. \$4.50.

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